

Celebrity NEWS



Programmes by . . .

PATRICIA TRAVERS

Violinist

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Monday, October Twenty-Ninth



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Baritone

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Thursday, November Eighth

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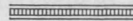
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Violinist

G-MAJOR SERIES

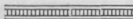


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OCTOBER TWENTY-NINTH

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Baritone

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TAMMAS SCOTT

Patricia Travers

WHEN the young American violinist, Patricia Travers, appeared on the musical horizon a dozen years ago, the New York Times saluted her debut with: "the most important talent to appear in a decade". Twelve years later, on the occasion of her recent New York Carnegie Hall recital, the Times had this to say: "Travers is one of those rare musicians who realizes on their precocious childhood. She plays everything with dashing bravura."

A native of Clifton, New Jersey, Patricia Travers made her professional debut at the age of nine with the Detroit Symphony. Since that time, she has made annual tours of the United States and Canada, giving recitals and chalking up the amazing record of 125 appearances as soloist with the nation's leading orchestras. She was chosen to give the first performance in America of the Prokofieff Second Concerto with

the Chicago Symphony under the late Frederick Stock.

In the summer of 1948 Travers was selected as the first artist to appear in Germany under a new program sponsored by the Civil Affairs Division of the Department of the Army and the Information Control Division. She set a record in the course of this tour: 32 appearances in 48 days.

Patricia Travers owns two famous violins. One is a Joseph Guarnerius de Gesu dated 1733; the other is the famous "Tom Taylor" Stradivarius made in 1732.

Music is not the only field in which she has won distinction. On the screen, she appeared in a leading role in Paramount's "There's Magic in Music". And in the world of fashion, she has been named "The best-dressed woman of the concert stage."

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Thomas L. Thomas

STILL a young man, Thomas L. Thomas is considered a veteran of both the radio and concert worlds.

Mr. Thomas was born in a small town in South Wales. At the age of eleven, he immigrated to the United States with his family.

He had a very musical background. His father was flutist in the London Philharmonic and his mother was a member of the Welsh Oratorio Society. At the age of four he began to sing, and by the time he was five he was singing with a Children's Cantata group.

At sixteen he returned to Wales as a member of an award-winning Welsh-American Singing Society.

After a brief period as a junior executive in an engineering organization, Mr. Thomas returned to professional singing.

Now, as one of the leading baritones of America, he sings an average of sixty concerts each year as well as his radio commitments.

Thomas L. Thomas has sung twice before in Winnipeg, the most recent being on the G-Major Series in October 1946.

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MUSICAL NOTES

THE FAMOUS "TOM TAYLOR"

Many legends surround this famous Stradivarius violin which is owned by Miss Travers. One concerns the great violinist giant of other days, Joachim. He was married to a prima donna. One day he went to the home of Mrs. Tom Taylor, arriving while his wife was singing for a group of guests. A servant rushed in and told Mrs. Taylor that the house was on fire. Mrs. Taylor would not disturb the singer. Joachim however had a different set of values. He seized the precious violin, forgetting all about his wife, and rushed from the room, exclaiming, "Whatever happens, the Strad must be saved!"

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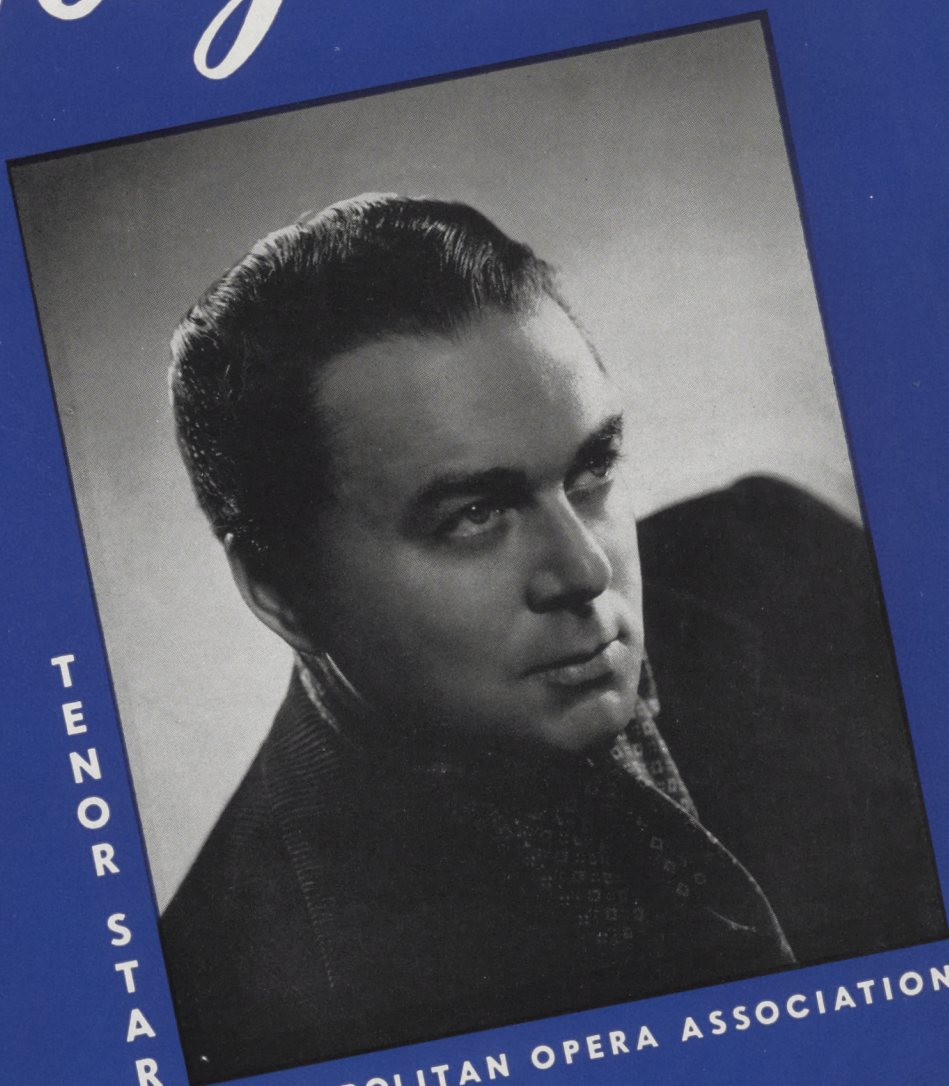
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FERRUCCIO TAGLIAVINI

Ferruccio Tagliavini made his debut at the Metropolitan Opera House on January 10, 1947, as Rudolfo in "La Boheme." National magazines added their bravos to the praise of the audience and critics. Said Newsweek, "A glittering new star in the Met's heaven."

Since his auspicious debut at the Metropolitan, he has won the hearts of Americans everywhere in opera, in concert, and over the air. Mr. Tagliavini is in such demand all over the world that each year he can only devote a certain number of months to the Metropolitan and to concertizing in the United States. His heavy schedule takes him to Latin America, South America, and to Europe where he is acclaimed as one of the great tenors of today.

Born in Reggio Emilia, Italy, Tagliavini displayed musical gifts at an early age. However, his own choice was to study electrical engineering. It was the perseverance of his father that kept him to his singing. To please his father, he studied intermittently with Maestro Italo Brancucci, and at last he entered the Florence May Festival. Here he won first prize, then studied briefly with Amadeo Bassi and made his debut at the Teatro Comunale at Florence in 1939. This was the beginning of his sensational career. He has sung star roles in Milan's La Scala, Rome's Teatro Reale, Naples' San Carlo—in fact, in practically every opera house in the world.

While he was singing in Palermo in 1940 "L'Amico Fritz," he met soprano Pia Tassinari. They were married the next year and have starred together many times in operas and concerts in the United States and Latin America.

Opera - Recital

"Tagliavini wins wild acclaim of enthusiastic audience."

Thola Tabor Schenck—Post-Standard, Syracuse, N. Y.

"That the performance possessed more than the accustomed amount of dramatic impetus was chiefly due to Mr. Tagliavini, whose Edgardo was as fiery and intense in its historicism as in song."

Noel Straus—New York Times

"Ferruccio Tagliavini's Saturday night recital packed them in at Orchestra Hall, and a lot of people had a wonderful time, including the object of their admiration. The plump little tenor beamed as they shouted requests at him, cheered him lustily whether he responded or not, and were rewarded now and then by the things that can make his singing memorable—the wonderfully warm sweetness that makes it rarely beautiful, and the mounting into high gear, the emotional supercharger of every bravura opera singer worth hearing, that makes it exciting."

Claudia Cassidy—Chicago Tribune

"TAGLIAVINI BRILLIANT IN BEST LA BOHEME IN MANY SEASONS—Give me tenors and I don't need scenery."

L. G. Gaffney—American, Boston, Massachusetts

"It was a well earned applause, for this singer takes us back to the days when singing was an art and not puerile whining or apoplectic shouting."

J. Fred Lissfelt—Pittsburgh Sun-Telegraph

"To thunderous applause and screams of bravo, Ferruccio Tagliavini restored the almost lost art of bel-canto to the Academy of Music last night."

Max de Schauensee—Philadelphia Bulletin

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WINNIPEG LAUNDRY LIMITED

PROGRAMME

MONDAY EVENING, OCTOBER 29, 1951

PATRICIA TRAVERS

VIOLINIST

Claude Jean Chiasson at the Piano

God Save The King

I

ALLEGRO Handel

Handel would have been called a regular "he-man" in this day and age. His Allegros never fail to establish an exciting mood of anticipation.

THE DEVIL'S TRILL Tartini - Kreisler

The life of Tartini was full of bitterness and tragedy. A monk in the Convent of Assisi gave him asylum. There he played the violin incessantly to the point of obsession and laid the foundation for his subsequent discoveries about the phenomenon of the "Third" sound and the intricate Art of the Bow. Only the Devil, he imagined, could possibly be possessed of the consummate wizardry and musicianship necessary to master the "king of instruments." It was his frenzy for a compact with the Devil which finally succeeded in conjuring the Black Knight — in a dream. The Devil seized Tartini's instrument and played music which surpassed all he had ever heard or conceived in his life.



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Programme (Continued)

II

CONCERTO IN A MINOR, OPUS 82 Glazounow
Moderato — Andante — Allegro (Played without pause)

The fact that Liszt appreciated Glazounow gives us an insight into the reason for his quick rise to popularity. His composition has a special quality of picturesque suggestion. Though influenced by Brahms, his music is much less abstract and almost always contains a descriptive quality. The Concerto opens with a mood of restrained melancholy, which soon gives way to more elaborate ideas, capped by a startling cadenza. The melancholy returns from time to time and then the music becomes definitely descriptive in a large palette of delicate realism. A horn-like motive manifests a national feeling for the freedom of the old Russians of the Czars. A mood of happiness takes over and for a moment the violin is played like a guitar. There is a mixture of the herdsman's pipe with the clatter of peasant boots and finally a melting into oblivion.

INTERMISSION

III

DUO FOR VIOLIN AND PIANO Roger Sessions

Roger Sessions is one of the most challenging of contemporary American composers. His Symphony, played last year by the New York Philharmonic-Symphony Orchestra, won the New York Critics Award. The Duo was written while he was at Princeton teaching composition in 1942.

IV

CAPRICES Nos. 14 AND 21 Paganini - Pilati

Princess Elise, sister of Napoleon, was one of the several women in the life of the greatest violinist of all time, Nicolo Paganini. To keep him near her she made him a Captain of the Royal Guards and bestowed the official title of "Court Musician" upon him. In these two Caprices, the military trumpets are blended with the more melodious excitement of amorous dalliance.

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Programme (Continued)

SONG OF THE BLACK SWAN Villa - Lobos

"The Black Swan, who, living, had no note,
When death approached, unlocked her silent throat.
Leaning her breast against the reedy shore,
Thus sang her first, and sang no more."

Anonymous.

BAGATELLE Poulenc

Poulenc is one of the great French composers of today, being a member of that explorative group of his countrymen known as the "Six," who love refined expressionism. The antics of the circus and the fair are closer to Poulenc's heart, however, and he really has fun in "Bagatelle."

V

TZIGANE Ravel

In spite of relentless opposition, Ravel persevered in his keen investigation into the possibilities of music for the present era. He was French, Swiss and Basque and certainly knew his gypsies. Aside from the artistic worth of the piece, the technical demands approach the seemingly impossible.

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God Save The

I

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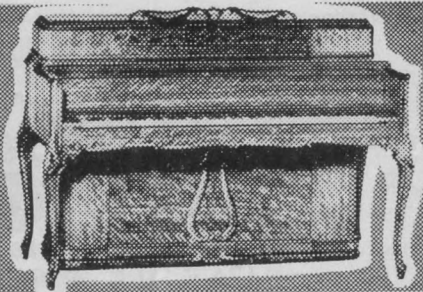
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nnemann at the Piano

d Save The King

II

BEAU SOIR

Claude Debussy
 (1862-1918)

When in the setting sun every stream is gleaming,
 When a tremulous glow spread over the fields of grain,
 A behest to be glad, that seems from all things streaming,
 Doth arise to my heart in pain.

A behest to explore the utmost joy of being,
 In this day of my youth, while the evening's fair;
 For we shall part, as goes the water fleeing,
 That to the sea, but we—ah, where?

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Programme (Continued)

CHANSON TRISTE Henri Duparc
(1848-1933)

Moonlight fullness thy heart illuming, such as floods the fair summer night. Ah, to flee life's vain importuning. Would I could drown me in that pure light. My despair, could I longer fear it. Oh, my love, when are cradled free from harms my weary heart and spirit safe within the haven of thine arms? Thou wilt lay my head dull with sorrow, oh, some day soon upon thy knee. Thou from the past fondly wilt borrow ballads of olden time that seem to sing of you and me.

BELLE AMINTE Traditional French

Come into this grove, my dear Aminte: it is made for the vow of lovers true — then we'll play as all happy lovers do.

FEMME SENSIBLE, from "Ariodant" Etienne-Nicolas Mehul
(1763-1817)

O lady bright, hear the birds gaily singing, joyfully hailing their glad holiday
Hark, how their song echoes,
Cheerfully ringing:
Springtime is short, let us haste to be gay.

O moments bright of love so swiftly flying,
As lightning-flash do ye vanish away;
Day after day of sad regret and sighing,
Count we alone the days when we were gay.



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Programme (Continued)

BENVENUTO CELLINI Eugene Diaz
(1837-1901)

The Medicis have unjustly imprisoned Benvenuto Cellini and in this aria the artist asks God why this should be visited upon him who wanted nothing more of life than to be allowed to devote his heart and soul to the arts, and to be with his beloved.

III

EVENING SOARING WHY WHIMS } Robert Schumann
(1810-1856)
Jacob Hannemann

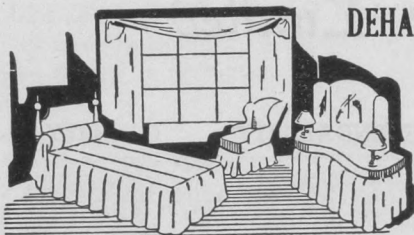
IV

AVE MARIA Franz Schubert
(1797-1828)

This is the sixth of a cycle of seven songs set by the composer to texts from Sir Walter Scott's "Lady of the Lake", and represents the prayer of Ellen, the heroine.

"Mary, gentle Virgin; hear a maiden's prayer. Thou guardest our slumber against the cruelties of man; thou makest of this rock-strewn wilderness a soft couch: thy smile spreads fragrance about us. By thee the spirits of evil are put to rout. Thy consoling presence fills us with trust."

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Programme (Continued)

V

A Group of Welsh Folksongs

BUGEILO'R GWENTH GWYN

I work in the fields all day long, tending the wheat, but my thoughts are always of you, my love. Tell me, Ann, is it I or someone else who holds the key to your heart?

FFARWEL, MARI (Farewell, Mary)

Goodbye to you, my native land. My heart is heavy; but the call to arms sounds like the roll of battle among the hills. Goodbye to the little cottage of my mother and father. Goodbye to you, my friends, all of you. For my country's sake I go to battle. Farewell, Mary my own. Though across seas and lands I go, my heart shall ever be constant to you. Before long I shall come back to this my native land. I shall hear you sigh—Farewell to you, Mary my own.

Y DERYN PUR (The Bird of Happiness)

O lovely bluebird of happiness, fly to my love and tell her how I long to see her, whose beauty is torment to my soul.



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Programme (Continued)

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ROAD TOUR OF METROPOLITAN'S 'DIE FLEDERMAUS'

in Winnipeg January 28, 29 and 30, 1952

The Metropolitan Opera's production of FLEDERMAUS opened its 38 week nationwide tour last week, and extracts from the reviews follow:

Evening Bulletin: Philadelphia:

"A near-capacity audience seemed utterly captivated by last night's performance, the first given by the special company, organized to take "Fledermaus" to big and small cities throughout this country and Canada the rest of this season.

The production is based on the modernized book and lyrics of Garson Kanin and Howard Dietz. The plot is saucy and inoffensively risqué; the action broad and easy to understand.

The costumes and scenery of Vienna, 1874, are scrumptious thanks to the knowledge and taste of Rolf Gerard and the free spending of manager Rudolph Bing.

Mr. Bing who recognizes the wisdom of borrowing from Broadway what he believes might enhance a Met production, must have been delighted at lobby conversations between the acts. One young lady said to another in a surprised voice. "I like it even better than 'South Pacific' " . . . The casting is inspired. The principals all have the important abilities needed for their roles, a sense of comedy, understandable diction and musicianship. They do superior acting . . .

Brenda Lewis and Virginia MacWatters have the outstanding solos and seize their opportunities. Both earned sustained applause on several occasions.

Miss Lewis, with the biggest and richest voice in the cast, is stunningly beautiful as Rosalinda . . . "

Brooklyn Eagle:

"We attended four performances of "Fledermaus" at the Met last season, and excellent as they were, none of them gave us any more pleasure than did the one we heard last evening . . . The most important "find" is Brenda Lewis, who is the best Rosalinda we've heard yet. Not only has she a wonderfully full rich voice, but she puts a spark and twinkle into the role that far outdistances any of her predecessors in the Met's production . . . "

Variety:

. . . "The three scenes are still plenty impressive. Tatiana Grantzeva does a superlative job as the premiere ballet danseuse."

◊◊◊◊◊◊◊◊

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On our fortieth anniversary, we salute Mr. N. J. Abbott, who has been associated with the Celebrity Concert Series since its foundation in 1911, as house convenor. In forty years he has not missed a single Celebrity Concert — truly an enviable record.

Besides his duties at the Auditorium, he has had thirty-six years of musical activity in Winnipeg. He was Secretary of the Westminster Choir and the Elgar Choir from 1915 to 1920 and has also held such posts as president of the United Scottish Choir, The Winnipeg Choral and Orchestral Society, and Men's Musical club. Since 1925, Mr. Abbott has been official pianist of the Canadian Club and the Empire Club, posts which he still holds.

Mr. Abbott, as house convenor, is in charge of all ushers. He has a volunteer staff of 65 men for each concert. Mr. E. H. Hepworth, who serves as registrar, assists Mr. Abbott. Of his staff of ushers, 10 have been with him for over twenty years. Mr. T. H. Longbottom holds the distinction of being the oldest member, having been with Mr. Abbott for thirty years.

Last year at the Eileen Farrell concert the ushers presented Mr. Abbott with a wallet containing a fifty dollar bill, as a token of friendship and a happy association.

For the last few years Mr. Abbott and his staff have taken on added duties, such as the Winnipeg Symphony Concerts and the Winnipeg Ballet performances.

We gratefully acknowledge Mr. Abbott's invaluable service and the co-operation given to Celebrity Concert Series Ltd., and patrons these past forty years. It is our wish that he will enjoy many more years of good health and active participation in the musical life of Winnipeg.



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